Index to Volume Nine

ADEN, JOHN M., Pope's *Temple of Fame* and "dark Politicks," 138.

Aldous Huxley and the Visual Arts, *by* Sanford E. Marovitz, 172.

Ambivalent Spectator, The, *by* Roger Ramsey, 81.

Analogue for Faulkner's "A Rose for Emily," An, *by* Paul Levitt, 91.

Apollinaire's "Cortège": The Poetics of Introspection, *by* Richard Stamelman, 406.

ARCHAMBAULT, PAUL J., Camus in Purgatory: Some Recent Scholarship, 95.

Assessments of Isaac Babel, *by* Vasa D. Mihailovich, 323.

Aural Aesthetic and the Unity of *The Seafarer*, *by* Roberta Bux Bosse, 3.

BANDY, STEPHEN C., Cain, Grendel, and the Giants of *Beowulf*, 235.

Beowulf 3123b: Under the Malice-roof, *by* Carl T. Berkhout, 428.

Bergsonian Elements in Ionesco's *Le Piéton de l'air*, *by* Charlotte F. Gerrard, 297.

BERKHOUT, CARL T., *Beowulf* 3123b: Under the Malice-roof, 428.

BOSSE, ROBERTA BUX, Aural Aesthetic and the Unity of *The Seafarer*, 3.

Boswell's "Romantic Imagination" in the *London Journal*, *by* Ronald Primeau, 15.

BRANDABUR, EDWARD, The Eye in the Ceiling and the Eye in the Mud: T. E. Hulme's Comedy of Perception, 420.

Cain, Grendel, and the Giants of *Beowulf*, *by* Stephen C. Bandy, 235.

Camus in Purgatory: Some Recent Scholarship, *by* Paul J. Archambault, 95.

"Causing City Walls to Resound": *Elene* 151b, *by* Arnold V. Talentino, 189.

CHAVOUS, QUENTIN *y* RODRIGUEZ, ALFRED, Una nota al *Abel Sánchez*, 88.

Commendation and Approbation: Recent Ben Jonson Scholarship, *by* Paul L. Gaston, 432.

Compass and Circle in Donne's "A Valediction: Forbidding Mourning," *by* Jay Dean Divine, 78.

CROSSLEY, BRIAN *and* EDWARDS, PAUL, Spenser's Bawdy: A Note on *The Fairy Queen* 2.6, 314.

DAVIS, ROBERT MURRAY, The Ego Triumphant in Firbank's *Vainglory*, 281.

Demonic Comedy: Dante and Grass's *Hundejahre*, The, *by* Breon Mitchell, 65.

DIVINE, JAY DEAN, Compass and Circle in Donne's "A Valediction: Forbidding Mourning," 78.

Dramatic Reconciliation in Coleridge's Conversation Poems, *by* Ronald C. Wendling, 145.

Dream-Transference in Kafka's "Ein Landarzt," The, *by* Reinhard H. Friederich, 28.

EDWARDS, PAUL *and* CROSSLEY, BRIAN, Spenser's Bawdy: A Note on *The Fairy Queen* 2.6, 314.

Ego Triumphant in Firbank's *Vainglory*, The, *by* Robert Murray Davis, 281.

"Eternal Design" of *Murder in the Cathedral*, The, *by* Edith Pankow, 35.

Eye in the Ceiling and the Eye in the Mud: T. E. Hulme's Comedy of Perception, The, *by* Edward Brandabur, 420.

FINNERAN, RICHARD J., Yeats and the *Bookman* Review of *The Chain of Gold*, 194.

FRANZ, THOMAS R., Mcnéndez y Pelayo as Antolín S. Paparrigópulos of Unamuno's *Niebla*, 84.

Index to Volume Nine

ADEN, JOHN M., Pope's *Temple of Fame* and "dark Politicks," 138.

Aldous Huxley and the Visual Arts, *by* Sanford E. Marovitz, 172.

Ambivalent Spectator, The, *by* Roger Ramsey, 81.

Analogue for Faulkner's "A Rose for Emily," An, *by* Paul Levitt, 91.

Apollinaire's "Cortège": The Poetics of Introspection, *by* Richard Stamelman, 406.

ARCHAMBAULT, PAUL J., Camus in Purgatory: Some Recent Scholarship, 95.

Assessments of Isaac Babel, *by* Vasa D. Mihailovich, 323.

Aural Aesthetic and the Unity of *The Seafarer*, *by* Roberta Bux Bosse, 3.

BANDY, STEPHEN C., Cain, Grendel, and the Giants of *Beowulf*, 235.

Beowulf 3123b: Under the Malice-roof, *by* Carl T. Berkhout, 428.

Bergsonian Elements in Ionesco's *Le Piéton de l'air*, *by* Charlotte F. Gerrard, 297.

BERKHOUT, CARL T., *Beowulf* 3123b: Under the Malice-roof, 428.

BOSSE, ROBERTA BUX, Aural Aesthetic and the Unity of *The Seafarer*, 3.

Boswell's "Romantic Imagination" in the *London Journal*, *by* Ronald Primeau, 15.

BRANDABUR, EDWARD, The Eye in the Ceiling and the Eye in the Mud: T. E. Hulme's Comedy of Perception, 420.

Cain, Grendel, and the Giants of *Beowulf*, *by* Stephen C. Bandy, 235.

Camus in Purgatory: Some Recent Scholarship, *by* Paul J. Archambault, 95.

"Causing City Walls to Resound": *Elene* 151b, *by* Arnold V. Talentino, 189.

CHAVOUS, QUENTIN *y* RODRIGUEZ, ALFRED, Una nota al *Abel Sánchez*, 88.

Commendation and Approbation: Recent Ben Jonson Scholarship, *by* Paul L. Gaston, 432.

Compass and Circle in Donne's "A Valediction: Forbidding Mourning," *by* Jay Dean Divine, 78.

CROSSLEY, BRIAN *and* EDWARDS, PAUL, Spenser's Bawdy: A Note on *The Fairy Queen* 2.6, 314.

DAVIS, ROBERT MURRAY, The Ego Triumphant in Firbank's *Vainglory*, 281.

Demonic Comedy: Dante and Grass's *Hundejahre*, The, *by* Breon Mitchell, 65.

DIVINE, JAY DEAN, Compass and Circle in Donne's "A Valediction: Forbidding Mourning," 78.

Dramatic Reconciliation in Coleridge's Conversation Poems, *by* Ronald C. Wendling, 145.

Dream-Transference in Kafka's "Ein Landarzt," The, *by* Reinhard H. Friederich, 28.

EDWARDS, PAUL *and* CROSSLEY, BRIAN, Spenser's Bawdy: A Note on *The Fairy Queen* 2.6, 314.

Ego Triumphant in Firbank's *Vainglory*, The, *by* Robert Murray Davis, 281.

"Eternal Design" of *Murder in the Cathedral*, The, *by* Edith Pankow, 35.

Eye in the Ceiling and the Eye in the Mud: T. E. Hulme's Comedy of Perception, The, *by* Edward Brandabur, 420.

FINNERAN, RICHARD J., Yeats and the *Bookman* Review of *The Chain of Gold*, 194.

FRANZ, THOMAS R., Mcnéndez y Pelayo as Antolín S. Paparrigópulos of Unamuno's *Niebla*, 84.

FRIEDERICH, REINHARD H., The Dream-Transference in Kafka's "Ein Landarzt," 28.

GASTON, PAUL L., Commendation and Approbation: Recent Ben Jonson Scholarship, 432.

GERRARD, CHARLOTTE F., Bergsonian Elements in Ionesco's *Le Piéton de l'air*, 297.

GLENN, JOHN RONALD, The Martyrdom of Ramus in Marlowe's *The Massacre at Paris*, 365.

HALLETT, CHARLES A., The Hobbesian Substructure of *The Country Wife*, 380.

HIGDON, DAVID LEON, *Sortes Biblicae* in *Adam Bede*, 396.

Hobbesian Substructure of *The Country Wife*, The, *by* Charles A. Hallett, 380.

Humility and Obedience in the *Clerk's Tale*, with the Envoy Considered as an Ironic Affirmation, *by* Irving N. Rothman, 115.

JENTOFT, C. W., Surrey's Four "Orations" and the Influence of Rhetoric on Dramatic Effect, 250.

John Donne's Terrifying Pun, *by* Harry Morris, 128.

KEANE, ROBERT N., Rossetti's "Jenny": Moral Ambiguity and the "*Inner* Standing Point," 271.

KWAN-TERRY, JOHN, The Prosodic Theories of Ezra Pound, 48.

LAMPE, DAVID E., The Truth of A "Vache": The Homely Homily of Chaucer's "Truth," 311.

LEVITT, PAUL, An Analogue for Faulkner's "A Rose for Emily," 91.

MAROVITZ, SANFORD E., Aldous Huxley and the Visual Arts, 172.

Martyrdom of Ramus in Marlowe's *The Massacre at Paris*, The, *by* John Ronald Glenn, 365.

MELLOWN, ELGIN W., Narrative Technique in *Tristram Shandy*, 263.

Menéndez y Pelayo as Antolín S. Paparrigópulos of Unamuno's *Niebla*, *by* Thomas R. Franz, 84.

MIHAILOVICH, VASA D., Assessments of Isaac Babel, 323.

MINOT, WALTER S., Wordsworth's Use of *diurnal* in "A Slumber Did My Spirit Seal," 319.

MITCHELL, BRIAN, The Demonic Comedy: Dante and Grass's *Hundejahre*, 65.

MORRIS, HARRY, John Donne's Terrifying Pun, 128.

Narrative Technique in *Tristram Shandy*, *by* Elgin W. Mellown, 263.

Nota al *Abel Sánchez*, Una, *by* Quentin Chavous y Alfred Rodriguez, 88.

PANKOW, EDITH, The "Eternal Design" of *Murder in the Cathedral*, 35.

PESCHEL, ENID RHODES, "Slave" and "Superman" in the Writings of Arthur Rimbaud, 161.

Pope's *Temple of Fame* and "dark Politicks," *by* John M. Aden, 138.

PRIMEAU, RONALD, Boswell's "Romantic Imagination" in the *London Journal*, 15.

Prosodic Theories of Ezra Pound, The, *by* John Kwan-Terry, 48.

RAMSEY, ROGER, The Ambivalent Spectator, 81.

ROBERTS, JEANNE ADDISON, The Windsor Falstaff, 202.

RODRIGUEZ, ALFRED *y* CHAVOUS, QUENTIN, Una nota al *Abel Sánchez*, 88.

Rossetti's "Jenny": Moral Ambiguity and the "*Inner* Standing Point," *by* Robert N. Keane, 271.

ROTHMAN, IRVING N., Humility and Obedience in the *Clerk's Tale*, with the Envoy Considered as an Ironic Affirmation, 115.

"Slave" and "Superman" in the Writings of Arthur Rimbaud, *by* Enid Rhodes Peschel, 161.

SMITH, DENNIS E. *and* WILSON, F. A. C., The Source of Yeats's "What Magic Drum?" 197.

SOLO, HARRY JAY, The Twice-Told Tale: A Reconsideration of the Syntax and Style of the Old English *Daniel*, 245–429, 347.

Sortes Biblicae in *Adam Bede*, *by* David Leon Higdon, 396.

Source of Yeats's "What Magic Drum?", The, *by* Dennis E. Smith and F. A. C. Wilson, 197.

Spenser's Bawdy: A Note on *The Fairy Queen* 2.6, *by* Brian Crossley and Paul Edwards, 314.

STAMELMAN, RICHARD, Apollinaire's "Cortège": The Poetics of Introspection, 406.

Surrey's Four "Orations" and the Influence of Rhetoric on Dramatic Effect, *by* C. W. Jentoft, 250.

TALENTINO, ARNOLD V., "Causing City Walls to Resound": *Elene* 151b, 189.

Truth of A "Vache": The Homely Homily of Chaucer's "Truth," The, *by* David E. Lampe, 311.

Twice-Told Tale: A Reconsideration of the Syntax and Style of the Old English *Daniel*, 245–429, The, *by* Harry Jay Solo, 347.

WENDLING, RONALD C., Dramatic Reconciliation in Coleridge's Conversation Poems, 145.

WILSON, F. A. C. *and* SMITH, DENNIS E., The Source of Yeats's "What Magic Drum?" 197.

Windsor Falstaff, The, *by* Jeanne Addison Roberts, 202.

Wordsworth's Use of *diurnal* in "A Slumber Did My Spirit Seal," *by* Walter S. Minot, 319.

Yeats and the *Bookman* Review of *The Chain of Gold*, *by* Richard J. Finneran, 194.